A linear buitenplaats
a route across the Dutch borderlands

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A LINEAR BUITENPLAATS
A ROUTE ACROSS THE DUTCH BORDERLANDS
Prisca Marta Arosio
A LINEAR BUITENPLAATS.
A route across the Dutch borderlands.

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Prisca Marta Arosio
I would like to express my very great appreciation to my mentors (Gijs and Mark) for their valuable and constructive suggestions during the planning and development of this research work.

I would like to offer my special thanks to Bobby for his unconditional support at any cost.

I am particularly grateful to my family. They’ve always been there for me, to hear and support me.

My special thanks are extended to Anna and Bianca for their artistic input.

Finally, I wish to thank all my good friends in both Italy and the Netherlands.
PREFACE

It all started with a choice.

In September 2013, I took part of a graduation project (Buitenplaats II and Borderlands). Over the class discussions, my classmates and me have transferred the name into “Border Escape”. The graduation project (directed by Gijs Wallies de Vries and Mark Eker) was about the relation between Dutch Buitenplaatsen and the Dutch Borders.

The study is broad and each student had a different interpretation of this field. However, I see Buitenplaats as a place of leisure. Through my initial research, I have discovered that Leisure (and its history) explain what mass tourism is based upon. I have realized that travellers are looking for distinct experiences, which suits their personal preferences (just like Cultural Tourism).

However, among all different types of cultural tourism, modern pilgrimage voyage still relies on one’s walking experience.

I have always been fascinated by the concept of “Walking” and its history. Walking has always been party of humanity in every land, at anytime. “Walking”, it’s history and its influence on people and the relation with the landscapes becomes the center point of my project. I have researched and applied my findings into this project design.

While setting guidelines for this project, I took many fields into account: theoretical, historical, analytical, psychological, artistic and architectonic.

I am delighted to preset my design and efforts in this book.

Prisca
REPORT STRUCTURE

The design process of this report is intentionally structured in three main sections. These interconnected sections carry out the essential topics as well as analysis, planning, designing and the evaluation of this project.

The first part of this work is consisting of the theoretical research, which begins with territorial analysis. The author has formulated the research question by the interpretation of the main themes (Buitenplaats and Borderlands). The main topic of this section is related to the evoloution of walking exercises. The research focuses on the beneficial influence of walking in humanity during the ages. It also reveals the relation of Buitenplaatsen, Borderlands to the walking practices.

The second part of this report fixates on the development of the territorial analysis. Moreover, this section encloses the research inspiration too.

The third part of this report is about the design itself. This part has been divided into four subsections. The following subsections explain different aspect of the design in details: The dots, the path, the Water Tower and the Depot. Besides, each section is connected to relevant case studies.
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PART 1

Literature research
A LIFELINE OF TRANSITIONS:
FROM BUITENPLAATS TO WALKING TOURISM
This research begins with an intense and creative thinking of the following subjects: Buitenplaatsen and Borders. The author’s aim is to analyse both of mentioned concepts in relation with their physical and conceptual definition. By physical, the author refers to Buitenplaatsen that are, in most cases, large houses surrounded by a well-designed garden. Many Buitenplaatsen are accompanied by other small buildings around them.

The topic of discussion brings us also to the meanings of border and its physical obstruction. Commonly, fences are defining the physical borders. At the conceptual level, the essence of Buitenplaatsen and borders has been changed. Traditionally, Buitenplaatsen were the symbol of leisure and borders have always been the representatives of social and cultural communities. Today, the inhabitants of European union countries have changed their entire perspectives toward borders. The concept of physical borders is very much out-dated. Borders are now considered as something that protects people's cultures, in such a way that the original meaning of social borders has been internationally revived.

In this essay, the author will discuss one of the aspects of Buitenplaatsen, which was described as a symbol of leisure. The history illustrates how the leisure has changed during the time and the author is finding relations between leisure and the phenomenon of tourism. The new form of tourism and the disappearance of European borders are in fact, creating opportunities for both borders and Buitenplaatsen to come back at spotlight in a more cultural way. The author’s interest in post-renaissance architecture in combination with the social aspect of borders has lead to a new conceptual proposal for revitalization of cultural routes.

Research question:
How could tourism play an active role in the conformation of Europe?
And above all, how tourism could remodel the borderland into a unity land?
In the following chapter the author, through historical vision, will clarify how the concept of travelling in Europe has melted into the concept of touristic leisure. The contemporary form of touristic leisure is called *mass tourism*, the act of visiting a destination with large amounts of people at one time. However, there are new groups of tourists that are searching a different way to spend their leisure time. They are seeking out for touristic experiences that are more authentic and unique. This exclusive “need” recalls the concept of leisure in respect to Buitenplaaten, a place for few-selected amount of people that are fully immersed in a leisure and contemplative experience.

*How traveling leads to tourism*

The origins of the contemporary forms of tourism have been found in designed trips for walking distances. With reference to the first form of tourism, pilgrimage comes to mind. The popular pilgrimages to religious destinations such as Jerusalem, Santiago de Compostela or Vatican City have become the first known walking tourism. People, mainly throughout the middle ages, were walking for days to receive grace from those holly destinations. The pilgrimage has become less and less important with the developing views to the
cultural movements of fourteen century. The growing knowledge about nature, architecture and other sciences has shifted people’s perception away from the religious practices. The Renaissance era have revolutionized traveling aims forever. By the eighteenth century, the English romanticism resulted in transformation of traveling ideas. Discovering unique landscape and exaltation of the nature have become dominant factors among travellers. Moreover, the industrial revolution has also played a role in the transformation of traveling and what we call tourism today. A colonial country such as United Kingdom enjoyed the new structures in the society. Leisure based travels had become common even among middle class families. They were able to travel by train or other forms of newly available transportation, to leisurely travel destinations. This graduate movement may be considered as the initial form of mass tourism.¹

While cities such as Paris began to be the first modern cityscapes, other unique enticing places of leisure were not so far fetch anymore. New technologies began to contribute to the experience of leisure too. Therefore postcards, guidebooks, arcades, cafés, dioramas, mirrors, plate-glass windows and especially photographs turned into favourable items. In addition, the conquest of spare time obtained by the working class has increased dramatically. In the year 1851, the Great Exhibition of London, also known as Crystal Palace, was the first national touristic event that attracted about six million people (the British population was only 18 million at that time). After this event, many other exhibitions were made all over the capitals of Europe, attracting large numbers of tourists.

By the late nineteenth century, people started to have a different perspective on touristic attractions. Defined train stations were limited to certain locations. People were interested to use what’s available and see iconic locations such as the newly built museums, concert halls, theatres and galleries within nationally significant landscape, town and cities.² This view has advanced in the twentieth century and the invention of the car has increased the usability

¹ Sijmons D., Hazendonk N., Hendriks M., Venema H., Greetings from Europe: Leisure & Landscape, p. 22
² Ibidem
³ Stijn Kemper, Unplugged Inn: an autarkie desert resort, p. 31
of the territory. Moreover the expansion of the leisure time among individuals brought the new phenomenon, which we call today - a mass tourism.

Tourism today

The ease in touristic mobility has transformed the practice of travelling. Once traveling was more of a discovery of unknown countries, but today tourists are interested to visit iconic locations (landmarks) and well-known architectural monuments. Landmarks such as the Eiffel Tower, the Colosseo, the Gherkin and the Guggenheim etc. are some extreme touristic destinations, to which the number of visitors never decline. In addition, the aim of the tourists is about arriving to a destination where their holidays are planned. So the traveling time between two locations is considered as a wasted time. The phenomenon which leisure destination turns into the most important part of traveling is referred to mass tourism.3

The researched data shows that one quarter of Dutch families’ income is spent on leisure activities. Therefore, tourism is one of the most profitable forms of leisure. Tourism industry posses 11% of the global would economy.4 Europe is one the top tourism destinations. Europe receives 54% of the international tourism, almost 463 billion every year.5

Tourism has grown into an international and global face in the twenty-first century. Following the invention of the airplanes the possibilities of traveling worldwide have gotten easier and quicker. Furthermore, low-cost airline such as Ryanair or Easy-Jet transports more and more people within Europe.6

Cultural tourism: New form of tourism

The phenomenon of the mass tourism is growing progressively. At the same time, the necessity of new forms of tourism, or niche tourism, is increasing

3. Stijn Kemper, Unplugged Inn: an autarkie desert resort, p. 31
4. Broesi R., Jannink P., Euroscapes
5. Sijmons D., Hazendonk N., Hendriks M., Venema H., Greetings from Europe: Leisure & Landscape, p. 12
6. Ibidem
7. Stijn Kemper, Unplugged Inn: an autarkie desert resort, p. 31
Fig 3. Ponte dei Sospiri - Venice
continuously. Niche tourism represents a different and more sophisticated answer to the needs of certain groups of tourists. Ecotourism, Agritourism, Culinary tourism etc. are considered as niche tourisms.\(^7\)

Many tourists are attracted to authentic experience of traveling. Cultural tourism offers a variety of programs to let visitors know about the cultures of certain geographical areas. On the other hand, cultural tourism promotes local cultures and traditions. As a result, tourists become aware of those locations and lifestyles.

The long tail of tourist, that represents its evolution of tourist though the history and what have been left on human experiences, takes us to the text chapter. Thus, the author will analyse walking and its importance for human being during the history. Walking is seen as a conduit among visiting historical places such as Buitenplaatsen or cities, experiencing of European landscapes and knowing more about local identities and cultures. “Walking” is a solution to those “needs” of more authentic and unique touristic experiences. Walking tourism is a celebrated parade of life that offers more than just an - A to B - holiday destination. The concept takes walking explorers closer to local communities while allowing them to know more about their limits.

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7. Stijn Kemper, Unplugged inn: an autarkie desert resort, p. 31
Pelgrimsweg naar Santiago
In the following chapter the author will introduce a brief history of walking throughout the ages. This history brings to the mind the meaning of walking for humanity. Walking is strictly related with the perception of the landscape and it is based on “slow movement” that provides a privileged contact with the crossed spaces. Moreover, the concept will be developed from historical point of view and its relation between gardens and walking.

**History of walking**

“Walking has created paths, roads, trade routes; generated local and cross-continental senses of place; shaped cities, parks; generated maps, guidebooks, gear, and, further afield, a vast library of walking stories and poems, of pilgrimages, mountaineering expeditions, meanders, and summer picnics. The landscapes, urban and rural, gestate the stories, and the stories bring us back to the sites of this history.”


Walking has been always an important part of our humanity. Accordingly to Eric J. Leed, the origin of long walking came from the nomads. They used to
move seasonally from one place to another. Their traditional walking purpose has advanced with their religious customs. Nomad’s populations already used the majority of the pilgrimages destinations, as they were moving with the change of seasons.⁸

During the Middle Ages, Jerusalem, Mecca, Rome and Santiago de Compostela grew into important religious locations for Christianity. Pilgrims were walking to these locations to receive some form of grace. On the other hand, walking itself was a symbol of penance. These routes were walked by almost everyone, from the faithful, poor to the member of the aristocracy.

When people left behind their belongings and families to join other walkers in pilgrimage journeys, they seemed to leave their titles too. The walkers became “one” in quest to find peacefulness. Completing this mission gave the pilgrims a sense of achievement. Those pilgrims felt that the pilgrimage takes them to liminal state. Walkers were losing themselves in between the past and future identities. A feeling that shaped who they become afterwards.⁹

Fast-forwarding to the sixteenth century, many walkers began to show interest in new discoveries. They paid more attention to what the road could offer. The pilgrims started to give attentions to cities, monuments, and evidently showed interest to the cultures of the local populations. The trip and the walking experiences turned the penitence into pleasure. Pilgrims were enjoying more the journey experience and the slowness of the walking. By the Renaissance era, walking has changed into a meaningful activity. They began to value the experience of travelling and personal maturing.

Correspondingly, many walking trip exercises have introduced as the same time as renaissance era. Notably, the Grand Tour was established for youth English aristocratic; they were sent off to travel all around Europe. The main aim of the journey was linked to educational ambitions of well-off families. The young men, driven by a guide, were travelling on foot or sometimes by coach via Paris across the Alps to Italy.
Later, the Grand Tour modelled by adults too, but the duration has reduced only for few months. The ease in transportation has shortened the duration of the trip and it also introduced the possibilities of using carriages. In this way, the Grand Tour lost the educational aim to become a known therapeutic trip. In respect to all the advancement in traveling and awareness of pedestrian tourists, many guidebooks were published about the best walking routes in Europe. Books such as “A walk through Wales” by Richard Warner and “Remarks upon North Wales, being the result of sixteen tours through that part of the Principality” by William Hutton were both published in eighteen century. With the introduction of railways, walking has lost the meaning of its necessity. Modern transportation such as trains, cars and later planes substitute walking practices.

Besides, the industrial revolution not only changed the shape of transportation methods but it also modified the structure of the land. People began to move in the city as well as to the surrounding, because they were working in industries. The amount of natural areas around the cities has been decreased and that effected people’s lifestyle. During the nineteenth century the cities were growing and the construction of streets allowed cities to be connected. The connections between cities were designed solely for vehicles but not for walking or horse riding. Rebecca Solnit mentions the walking necessity for humans has been lost by the year 1970. That is the result of the fact that people have moved to suburbs more and more.

Relation between borders, landscapes and walking

The definition of border was hinting the fact that the country either starts or ends. Historically, in peoples mind, border simply drew a line between two spaces. We, humans distinguish home and abroad in the context of borders. In
Fig. 5. Map of pilgrim's progress
a modern world, many borders are disappearing by choice. The transition between countries was clearly defined by a line called border. Although borders are not in use anymore for strategically purposes hence there are no borders to control, people of those border areas still consider themselves to be part of either one side of it. But now that we do not have physical borders, these transitions mesh with the landscapes and the morphologies of the places. Indeed, the landscape itself is symbol of a country and their heritage. For instance, on the Dutch/German border in the North Limburg, the Dutch side is filled regular agricultural lands while the German area is formed by a woody natural reserve (Brachter-Wald). Thus, Germany ends up with a big forest where the streets are zigzagged shaped, while the Netherlands has more agricultural fields where the streets are in straight lines. The distinction between the two countries is visible by the different land uses and the landscapes.
The landscape is an essential component of a country within borders and it is the representation of local identities. Every society has its own landscape; even each landscape has an identity. Landscapes of borderlands that are in state of “abandon” are still representing the local identities and cultures. To be able to understand and experience these places, we may make use of paths that are displaying the transitions of these landscapes. Therefore, walking journeys on paths presents a unique perspective of the landscape, land uses and ephemeral borders. The perception of tourist walkers is going to be different than when they explore other options of transportation such as traveling with vehicles. Individuals may witness the interaction of two landscapes using their human senses; everything from the colours of the nature to its shape is visible. For a slow traveller, the perception of the time changes along with the observation of changing landscapes. The slow process of walking provides a direct contact with the surrounding space.
Fig. 8. Map of Het Loo in Apeldoorn
Fig. 10. Drawing of Versailles Palace
Buitenplaatsen and Gardens and world of new possibilities

“I can only meditate when I am walking. When I stop, I cease to think; my mind only works with my legs.”
Jean-Jacques Rousseau

The Buitenplaatsen gardens and the discussion of walking are very much related. They both have influenced and shaped what has become of it today. The author points out that aristocrats weren’t unnecessarily walking in the streets. Their ideal world and inhabitants were inside of their private gardens. Aristocrats, who took walking very seriously, were preferably walking within the walls of their homes and custom made gardens. It certainly was a different way walking activities, as it was customarily shorter than usual. Thus, short walks in the safety of their homes, have become mainly incidental to the history of walking and traditions of garden. As a result gardens gradually transformed from high structured gardens to naturalistic and informal gardens.

The evolution of gardens also revised the historical walking concepts. High walls were made, due to safety reasons, but it typically limited the space of mediaeval gardens. These kinds of gardens provided spaces for visitors to sit around, listen to music, chat and pick up fruits and flowers. When the world became much safer as a result of public orders, the fortresses and the gardens were expanded.

Renaissance gardens witnessed the disappearance of the flowers and fruits but it was still a place where people could sit and talk informally. Therefore, walking was considered a healthy exercise. That is why galleries were added into architectural designs. The popularity of these designs made the Queen Elizabeth to construct a “raised terrace walk” to the Windsor Castle in sixteenth-century. For health reasons, she used to walk an hour a day.12

In seventeenth century, the Baroque style of gardens grew exceedingly. The
1. Early Renaissance  
2. High Renaissance  
3. Early Baroque  
4. High Baroque  
5. Serpentine  
6. Landscape  

Fig. 7. Gardens schemes retrieved on http://www.gardenvisit.com/
functionality of gardens was taken aside. The vast majority of gardens were sophisticated landscapes designed for more social and intellectual stimulation of walkers. The gardens consisted of trees and hedges forced into squares and cones, paths, avenues. Walking paths were laid out as straight lines. Usually, water was pumped into fountains or poured into geometrical pools. The gardens were formal representations of geometry and symmetry in the world of modern architecture. The Het Loo palace in Apeldoorn has displaying the same qualities as other baroque gardens such as Versailles.  

The structure of the Baroque gardens provides the possibility for both informal and private conversations. Fast forwarding to the next century, walking, paths and routes in the gardens were becoming more and more important aspects of the gardens. The walking activities were getting more popular respectively. As the borders of the gardens started to disappear, first sign of English ha-ha began to rise. Ha-ha is an invisible barrier made to allow an uninterrupted view of the surrounding landscape. The English properties were formed by a house, surrounding garden and park. The park was the “buffer zone” between the aristocracies and the workers in the agricultural lands. Just like hunting, riding and relaxing, walking became part of aristocrats’ leisure activities. Walking started to become the standard manner for viewing gardens and parks. Garden turned into a cinematic experience; an experience, which was revolved around the beauty of motions and its design but not for pleasure. The formal gardens, with geometric and symmetric lines, were suggesting that nature was a place of chaos where men was imposing order. In England the garden structures started to evolve in a different shape; it became less and less formal. The shape of it turned into a naturalistic landscaping. The visual barrier (ha-ha) disappeared from the aristocracy land and the design of the garden itself becomes less distinct from the park around it. The garden was becoming a part of nature itself, but a natural landscape that needed to be watched and contemplated.
Fig 11. View of the garden of Versailles
John Dixon Hunt\textsuperscript{16} says that the English landscape garden “asked to be explored, its surprises and unsuspected corners to be discovered on foot”. The gardens were designed for the walkers and for the aesthetically purposes and at the same time, walking and looking at the landscapes were the main sources of pleasures. The walkers in these gardens were free to think their own thoughts and follow the meandering paths. From a formal, architectural and public space the garden was changing into a private and solitary wilderness. The garden had become unnecessary, since there was no distinction between garden and landscapes. If a garden was nothing more than a visually pleasing space in which to wander, the gardens could be found rather then make, and the tradition of the garden walk could expand to become the tourist’s excursions.\textsuperscript{17}

\textit{Conclusion}

The history shows the importance of walking for any social class; it also displays how the landscape is always taken under consideration for the walkers. The garden (formal and informal) has always been designed in different forms such as the structured garden, the forest and within small houses etc. It is as if the landscape’s designer/architect wanted to reproduce and include the variety of landscape in the garden. In the same way, walking inside gardens and landscapes provided vast possibilities to lonely thinkers and group conversations. The evolution of walking history in the gardens is very similar to the walking history in the landscape, but in a faster temporal development. The change of the meaning of walking in the general history goes hand in hand with the change of meaning of walking in the garden. Both begin as obligations: one side offered a penitence symbol; other side promoted a solution for more physical movements. Nevertheless, they both evolved into pleasure activities. In the case of the gardens, since the land propriety have become larger and more
variable, then walking became more enjoyable. While, the pilgrims/walkers began to pay more attentions to the landscapes and to the route. In conclusion, walking could be seen as a "linear" Buitenplaats. There people can stroll though the gardens or landscapes, read, discuss, make music, contemplate and move through it. Maybe they can even hunt if they find the place on the road.
THE IMPORTANCE OF EUROPEAN CULTURE ROUTES TO ARCHITECTURAL DEVELOPMENTS

Walking, and its importance for meditation and discovering the landscapes, is a tool for creating a new form of tourism. It gives an answer to the touristic need of a more authentic and unique experience. This tool can be implemented by the fact that there are no physical borders in the European territory. In addition, walking through different countries is a medium to read the European Union as a sum of diversities and similarities. The European Union already understood the potential of this sector and in the 1987 found the European Cultural Route Program.

Cultural Routes

The previously mentioned thematic such as cultural tourism, travelling by foot, the perception of the European landscapes and cultural heritage conservation.
are included in the European Cultural Route Program.
The Council of Europe launched the Cultural Routes Program in the 1987. This
council has fundamental principles such as “human rights, cultural democracy,
cultural diversity and identity, dialogue, mutual exchange and enrichment across
boundaries and centuries.” Surprisingly, the cultural routes take in all these
principles. The aim of the cultural route program is to demonstrate how
the landscapes and heritages of every country contribute to share European
cultural heritage.
The Cultural Route Program is defined as “a cultural, educational heritage and
tourist co-operation project aiming at the development and promoting of an
itinerary or a series of itineraries based on a historic route, a cultural concept,
figure or phenomenon with a transnational importance and significance for the
understanding and respect of common European values”. The Cultural Route is a new typology of cultural heritage, which is expanded
to territory scale. Along these paths, the European countries have had the
common roots. Pilgrims, crusaders, kings, and merchants were walking along
these routes; they were sharing experiences and products. Travelling along
these paths today, gives the possibility to have a human-relation with the
landscape, with the territory, with the nature and with the history.
The Cultural Routes Program is based on two main subjects: the landscape and
the travel. The landscape meant as a historical testimony of human changes
during the ages that holds a deeper meanings for the local population.
Therefore, it represents a collective heritage. And second, the travel and
its historical evolution are an instrument of discovering and learning the
territories, the cultures and the local populations.
Through the experience of traveling, the cultural routes provide an opportunity
for the re-discovery of European common cultural background. Moreover,
it gives the possibility to find out more about the diversities that compose
nations, regions, European territories beyond physical borders and cultural
Fig 16. Pieterpad, The Netherlands
barriers. European citizens can re-discover the different aspects of nature and landscapes that have always been characterized Europe, and at the same time share ideas and information about their own county. An example of a common European value is the protection of minorities and the preservation of the landscapes.

This program offers an answer to discover European roots through the travel and through the cultural cooperation, which goes beyond geographic borders. Michel Thomas-Penette said in 1997:

(…) the cultural routes are based on a process of cultural cooperation that answers three functions. The first one is protection of cultural European value that takes under consideration the tension between local identity, regional, national and European. The second one is a function of dynamic observatory, that allows to exchange information and experiences. The third one is an experimental function that allowed take the attention on the new programs of cooperation between sectors of different researches and complementary, of new form of meeting between young Europeans, to valorize the heritage less known (…)²¹

Thomas-Penette M., L’Europe en Bref

²¹. Ivi, p. 75. (my translation, original text in the Appendix 1)

²². Berti E., Itinerari Culturali del Consiglio d’Europa: tra ricerca di identità e progetto di paesaggio

Elisabetta Berti²² has divided the cultural routes in three types of routes, namely: territorial, linear and point. However the interest of this research is concerns only the linear routes. These kinds of routes are usually described as “historic Infrastructure”. The history points at well-known commercial routes and pilgrimages.

People have walked long distances for commercial or religious purposes. Most notably, these are few routes comes to mind. For instance: The Santiago Pilgrim Routes (to Santiago de Compostela to French border), the Via Fracigena (from Rome to the Swiss border) and the Via Regia (from Santiago de Compostela to
Kiev). These kinds of routes, the loneliness of the ways, the walking experiences and the perception of the landscapes all has changed along the European countries are key elements.

**Conclusion**

The author finds one of the routes in the Netherlands named Piterpad particularly interesting. It is not currently categorized as historical route but it is a transnational path and it has many elements for a cultural route development. It starts in from Sint Pieter, Maastricht, between the Netherlands borders and Belgium. Moreover, in some parts, it crosses the border of Germany. The route already promotes cultural and educational heritage and visual changes of landscapes while walking it but it not well known in the country itself. The project could be to transform this route into a tourist co-operation between the Netherlands, Germany and Belgium in the south part. It could even be "clipped" to the Via Regia that goes through Aachen and Liege. As a conclusion, the author firmly believes that the Pieterpad incorporates all the elements that have been discussed so far. These elements are extended to: a new form of tourism that answers to the need of something more authentic, the walking experience as tool of meditation and meeting with local cultures, the perception of the changing in landscapes, the visit to historical places such as Buitenplaatsen with gardens and at the end, the borderlands as a tool of cooperation and union between countries and European inhabitants. The aim is to implement this routes importance in the European community.
In The Netherlands there is a route called Pieterpad, 485km, that goes from Sint Pieter, Maastricht, to Pieterburen, in the northern part of Groningen. It is a Long Distance Paths in The Netherlands, it was officially open in 1983 by Toos Goorhuis-Tjalsma from Tilburg and Bertje Jens living in Groningen, two experienced hikers who walked internationally and learned to design a long distance footpath. The idea was to connect and re-organized the north and the south of The Netherlands.23 A very interesting aspect of this route is observing that somehow is following the border of the Netherlands with Germany and in some area is even going in the German territory (ex Sittard area, Swalmen area, Groesbeek area). In addition the route is staring, or ending, in from Sint Pieter, in Maastricht, exactly on the Belgium border.24 The route is marketed by historical elements like Buitenplaatsen, Roman remains, Second World War remains and also different type of landscapes. It goes inside and outside the cities, villages, forest, agricultural areas, small hill, lakes etc. Walking through this path narrates the history of The Netherlands and its borders.

I had the chance to walk thought the Pieterpad, from Venlo to Roermond (about 30 km), and understand the strengths and weaknesses of the path. The following map of the route represents all the points where the author took pictures. The intention is to make a photos-story of the path where is clearly visible the change of landscape and the elements encountered along the way.
PIETERPAD FROM VENLO TO ROERMOND.
The starting point is at Venlo train station. The path takes visitors into the natural landscapes of the south. These images demonstrate the transition of the path from the mid city to the countryside of Venlo.
3b. Agricultural Lands
5. River Maas
4. Trappistenklooster, Venlo
6. Passage through the natural reserve
7. From urban landscape to forest
7b. Transitional route
BORDER LINE. In many occasions, the path goes along the border. The changes in land usage are visible. The right side of the road is the agriculture fields (the Netherlands) and the left side (Germany) is a forest. The transition of the path (from the countryside to the village of Swalmen) happens through a park.

8. The path on the border
9. Bunker
10. Entrance in Swalmen
11. Entrance to the Kasteel Hillenraad, Swalmen
THE KASTEEL HILLENRAAD. The Kasteel Hillenraad is a square moated castle originally from the 14th century. The main building is composed by four corner towers and surrounded by a moat. A small street limited by trees takes the walkers first on a bridge and then the main courtyard.

The Castle consist on: the main building where the family was living, a courtyard building in front of the castle, the garden and a small area of vegetable garden.
12. Passage into natural area
13. Kaasteel Zuidwijk Spick te Bouksul in Swalmen
14. The beginning of urban landscape
**SWOT Analysis of the Pieterpad**

**STRENGTHS**
- Travel experience on walking
- Visit historical places such as Buitenplaats and churches
- Variety of landscapes
- Walking all along the all Dutch border
- Interaction with local communities and foreigners
- Transnational cooperation projects

**WEAKNESSES**
- The route is not clear
- No signs
- People didn’t know about the Piterpad
- Roads weren’t clean
- Not understandable where to stop for a coffee or sleep

**OPPORTUNITIES**
- Create a well known path (like Via Francigena)
- Make it profitable for the local populations that live on the borders
- Transnational cooperation for transnational support

**THREATS**
- The path has to be well known among certain people, no mass tourism places
- Try to preserve the locations
The SWOT analysis shed the lights on understanding the strengths and weakness points of walking tourism. It displays how urban and path planners can provide an adequate and unique walking experience. This study represents a starting point for further analysis (territorial, historical, experiences of walking etc) of the Pieterpad, particularly, on the path between Venlo and Swalmen/Roermond.
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IMAGES

Front page Bobby Born, <bobbyborn.com>
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Fig 3. Prisca Arosio
Fig 4. Bobby Born, <bobbyborn.com>
Fig 5. 'Wordpress', <http://strawdogs.files.wordpress.com/2010/02/pilgrims-progress-map.jpg>, retrieved 5-12-2013
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Fig 13. 'Via Regia', <http://www.via-regia.org/eng/>, retrieved 5-12-2013
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Fig 16. 'Traildino', <http://www.traildino.com/trace/continents-Europe/countries-Netherlands/trails-Piet-erpad>, retrieved 15-12-2013
Fig 17. Bobby Born, <bobbyborn.com>
Fig 18. Prisca Arosio
Translate from Eleonora Berti from French to Italian, translate from the author from Italian to English:

“(...) gli itinerari culturali sono fondati su un processo di cooperazione culturale che risponde a tre funzioni. La prima è una funzione di protezione dei valori culturali dell’Europa che considera le tensioni tra identità locale, regionale, nazionale ed europea. La seconda è una funzione di osservatorio dinamico, che permette di scambiare informazioni ed esperienze. La terza è una funzione sperimentale che permette di portare l’accento nel contempo su nuovi programmi di cooperazione tra settori di ricerca diversi e complementari, di nuove forme di incontro tra i giovani Europei, di valorizzazione di patrimoni meno noti, la costituzione di reti che mettono in sinergia delle competenze che vanno dalla concezione alla realizzazione di un progetto o che lavorano in modo trasversale, ricercando l’interdisciplinarietà.”

APPENDIX 1

Translate from Eleonora Berti from French to Italian, translate from the author from Italian to English:

There are 26 European Cultural Routes (temporal order):

The Santiago de Compostela Pilgrim Routes,
The Hansa,
The Heinrich Schickhardt Route,
The Viking Routes, The Via Francigena,
The Vauban and Wenzel Routes,
The Routes of El Legado of Andalusi, European Mozart Ways,
The Phoenicians’ Route, The Pyrenean Iron Route,
The Saint Martin of Tours Route, The Cluniac Sites in Europe,
The Routes of the Olive Tree, The Via Regia,
Transromanica – The Romanesque Routes of European Heritage,
The Iter Vitis Route,
The European Route of Cistercian abbeys, European Cemeteries Route,
Prehistoric Rock Art Trail,
The European Route of Historical Thermal Towns,
The Route of Saint Olav Ways,
The European Route of Jewish Heritage,
The Casadean Sites,
The European Route of Ceramics,
The European Route of Megalithic Culture
The Huguenot and Waldensian trail.

APPENDIX 2
PART 2

Analysis
The image is an “Architectural Collage” made of several photographs from the Pieterpad route (Venlo - Swalmen). In fact, this collage summarizes the previous section (literature research) of this book.

Inside the collage, the footpath expresses the idea of Linearity. The buildings (Buitenplaats, church, watchtower etc.) instantly become part of the landscape. The image (with all of its limitations) describes the natural changes in the route and hints on walker’s experiences. The following pages explore the second part of this research, which breaks down into two parts. The first part presents studies of few selected areas that are close to the Pieterpad route. However, the second part focuses on research concerning the path design.
The following chapter explains the history of six locations along the Pieterpad and borderland. In addition, these locations are important as they influence the surrounding territories. Historically, Limburg has been a strategic region. Through the ages, Roman, Spanish, Prussian, Austrian, French, Belgians, Germans and Dutch ruled Limburg. In the year 1839, by the Treaty of London, the province of Limburg was divided in two. The east part was handed to Dutch and the west part was taken over by Belgian. This arrangement still exists to date. Therefore, Limburg only became part of the Kingdom of the Netherlands since 1893.

Because of its strategic location, the border territories of Limburg were involved in both first and second World War. Many towns and villages were destroyed through bombardments and artillery battles. In fact, along the border, there are many Dutch and German Military bases.

In the next pages, the history of the following places will be presented:
1. Fliegerhorst Venlo, The Netherlands
2. Schloss Krickenbeck, Germany
3. The water tower of Tegelen, The Netherlands
4. Keramiekcentrum Tiendenschuur Tegelen, The Netherlands
5. Bilderberg Château Holtmühle Tegelen, The Netherlands
6. Brachter-Wald, Germany
**FLIEGERHORST VENLO.** This area was part of the bigger air base of the Luftwaffe. It is located just outside of Venlo, next to German border. During the 1940 to 1941, Germans have implemented this location to defend the Ruhr region. It is during this period that the military complex was expanded from the Netherlands to Germany. The area was furnished with two 1440 and 1200 meters runways. In 1944, the complex was completely destroyed by over hundred RAF bombs. The runways were renovated and are still in use.
SCHLOSS KRICKENBECK. The castle of Schloss Krickenbeck is located in Nettetal, Germany. The construction of the castle was completed in separate occasions. The oldest part of the castle was built around the year 1250. In 1684, the French army destroyed Krickenbeck castle, which made it necessary to reconstruct. By 1860, the baroque palace was converted into neo-gothic style. The construction was lead by Vinzenz Statz (Architect of the Cologne cathedral). In 1947, the new owner built an elderly house next door. In July 1969, the castle was abandoned but it was renovated in the year 1986. The castle is transformed into a conference and event location.
1. Panoramic view from the tower of Schloss Krickenbeck. Image Bobby Bom <bobbybom.com>
1. Pictures of one of the rooms of the Castle Schloss Krickenbeck. Image Bobby Born <bobbyborn.com>
2. View of the ditch and garden around the Castle Schloss Krickenbeck. Image Bobby Born <bobbyborn.com>
THE WATER TOWER OF TEGELEN. The Tegelen octagonal water tower is placed in the suburb of Venlo's municipality. The water tower was designed by E. Noorman (from Amersfoort) and was built in 1938. The architectural style of this water tower is close to Traditionalism.

Since its renovation (1986), all windows were replaced with aluminum frames with reinforced glasses. The tower is entirely made out of reinforced concrete. The height of the tower is about 32 meters above the ground level with about 10 meters in diameter. The tower has six...
major levels. The entrance is located on the northern side. The façade is composed with pilaster shaped consoles, on both side of the door. At the top of the first level, a canopy made in concrete surrounds the water tower. On the ground floor, each edge of the octagonal wall has a rectangular window. From the second level till the second canopy, there are tall narrow windows that are located on the beveled corners. There are also windows on each side of the top section: four cruciform and four rectangular. On the lower part of the last level, there is another concrete
awning. There are four concrete columns on the ground floor that goes beyond the last floor (just under the tank). Besides, the stairs are also made of concrete. The water tower of Tegelen, which is located in Egypte Street, has cultural and historical values. It also has economic and historical importance, since this water source was supporting the ceramic industries in Tegelen. The water tower holds architectural values by reason of its applied architectural style by architect Ir. Noorman.
The city of Tegelen has been known for its production of pottery, ceramic and tiles. As a matter of fact, the name of Tegelen derives from the Latin name of Tegula (tile). During excavations in Tegelen, it was found that the village was active in producing pottery, ceramic and tiles in Roman era. Nevertheless, between 1750 and the World War II, the village have seen an exponential growth in pottery and related industries. The Ceramics Tiendschuur Tegelen (museum) exhibits a historical collection clay productions from early Roman era up till the modern times.
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BILDERBERG CHÂTEAU HOLTMÜHLE TEGELEN.

In the Netherlands, there are only few historical properties that still kept their original setting. Château Holtmühle is one of them. The castle has its original tithe barn, gates, gardens, ponds and land. The age of the castle is estimated to be about 700 years, but it has been restored in the year 1993. The building has been converted to a hotel and restaurant.
BRACHTER-WALD. The former ammunition Depot of Brüggen-Bracht, is located at the forest border of the Netherlands (10 kilometers south of Venlo) and Germany (20 kilometers north-west of Mönchengladbach). This national park belongs to the municipality Brüggen (Viersen).

In the year 2000, the fenced depot area is announced to be a natural reserve. The surface of the park is mostly flat with altitudes around 60-65 meters, which makes it easy for walking practices. This national park holds many roads, paths and firebreaks.
Little is known about the early history of this forest. From 1800, the area was considered as “common grounds” and available for the farmers of Bracht. After a major wildfire in 1864, about 200 hectares of the forest was burned. The forest was evolved with systematic reforestation by plants such as pines. Around the year 1890, the area had become a source for clay mining (that still continues to date). In the year 1939, the park had become part of the glider airfield site. By 1942-44, the park turned into petrol depot but seriously damaged during
the World War II. In 1945, the British army took over the area and initially used this site for blowing up unexploded bombs, which often led to forest fires. Three years later, ‘British Army on the Rhine’ confiscated the entire area and built the largest NATO ammunition depot in Western Europe. From 1952 onwards, the area had become a military zone of the British Army. Nevertheless, foresters and forest workers had limited access to the area. The site became public once again after the final withdrawal of the British army in 1996.
A WALKING PATH

Walking has always been a tool for humans to make sense of themselves and the world around them. Robert Macfarlane\(^1\) argues that walking in the landscape helps individuals to discover their inner landscape. In his book, he uncovers a better understanding of walking experience from a more personal level. He describes how different or similar were his experiences while walking in old paths in countries such as England, Spain, Palestine and Tibet. While walking, he managed to interview many walkers and their journey. As a result, his book brings many different perspectives to the pedestrian life. Robert Macfarlane stresses the importance of paths as they directly connect variety of cultures together. Paths connect places to places as well as people to people. Those paths hold memories and long lasting histories while slowly involve the walkers into the landscape. People can walk the walk, and feel what walkers have felt for ages.

People have forgot that they are the track makers; due to the fact that they are currently walking on modern roads made with asphalt or concrete. Individual’s feet naturally made tracks. These tracks have become the habits of the landscape itself. All of these tracks were creating a labyrinth of liberty in the

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lands as they were passing in between private properties. Therefore, the Walkers of today can easily feel engaged to the route; yet, liberated from the present day life.

It appears that the pilgrimage - as a word - is fading away, since the numbers of those who solely practice that are decreasing. On the other hand, people tend to walk on long journeys regardless of their belief. By walking, everyone is trying to make meaning for him or herself. People’s values may be unrelated to their religious or non-religious understanding, but there are the contemporary pilgrims.

Walking paths are very much educational too. Some landscape roads are undetectable unless walkers gradually learn how to look for signs that take them further. Every minor disturbance along the path can help individuals to find their way through the landscape. This method hints the rhythm of learning in life.

While walking, people learn that landscapes can’t be defined by words like fixity, scenery, and an immobile painterly decorum. Landscape is something dynamic, which not only carries the four classical elements but many other transitory occurrences may change the shape of a specific place at a specific time.

**PLANNING A WALKING EXPERIENCE**

Designed footpaths that are marked in landscape, create a huge amount of interconnected lines (paths) as well as counter lines (rivers, automobile roads, railroads etc.) that crosses each other at certain points. There are countless number of paths that connects countries, cities etc. together too. This clearly shows that individuals choose to follow various paths to walk from a location to another. Thus, planning a walk is a matter of design.\(^2\)

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1. Foxley A., *Distance and Engagement: walking, thinking and making landscape*, Vogt Landscape Architects, Lars Muller publishers, Baden, 2010
There are practical necessities to be considered while planning walking routes. Desirably, paths should exhibit a structure that allows walkers to find accommodation every sixteen to eighteen kilometers. Hence, landmarks and viewpoints are vital components of walking paths. By choosing a certain route, walkers explore the landscape dissimilar to alternatives. Accordingly, their choice may shape their experience as well. Researchers believe detailed representation of locations (Designed topographical maps) that indicates variables such as sceneries, historical and natural sites etc. ensure a promising walking experience. Many of these variables can be adopted and plotted correspondingly. During a designed walk, landscape architects can put their concepts into practice. They conclude their decisions within a certain route. The project realization lies behind the pre planned impressions and walker’s experience. Researchers found out that after careful consideration of particular variables and criteria, it is possible to estimate on the quality of walking experiences. They now understand how specific routes on the map can be interpreted into an experience. Consequently, landscape architects work reversely. They translate their theme-designed experiences into their own maps. The beauty of walking practices is the unique experience that each and every walker perceives. Hamish Fulton is the first walking enthusiast that declared walking as an art form. He argues that true art comes naturally in the process of individual walking. By utilizing visual mediums (like black and white photographs, paintings, written texts and diagrams), he manages to draw the shape of walks in defined sections. These sections can serve as walker’s physical experience. Moreover, not all the footpaths have walking prints stamped on the ground; but walkers can find existing signposts, styles and gateways around the landscape. These visual points provide walkers with enough assurance to continue their journey on a right track.

1. View point platform at Stegastein made by Todd Saunders & Tommie Wilhelmsen. Image from http://www.nasjonaleturistveger.no/.


5. Atlanterhavsveien area, Askevågen. The platform give shape to a 360° panoramic viewpoint of the archipelago, the ocean and the shore. Made by 3 RW Arkitekter AS, landscape architect: Smedsvig. Image from http://www.nasjonaleturistveger.no/.

National touristic routes, Norway

National touristic routes in Norway (Nasjonale turistveger) are consisting of eighteen highways that are designed specifically for touristic purposes. The concept provide positive driving experience through Norwegian natural reserves and landscapes. This route enhances the experience of the nature by the development of the surrounding landscape.

The project was carried on by the contribution of more than fifty architects and landscape architects. These professionals purposed distinct projects for specific locations. Later, these locations were filled with variety of elements (like Hotels, view points, rest rooms etc.). The installation of these elements has changed the perception of the landscape for tourists.

Each installation is intentionally made for specific location. These unique pieces of architecture not only have become an integral part of the road, but also transformed into the landscape. The project connects humans with the past and nature to its present time.
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PART 3
Design
This section of the report is about how the theoretical and analysis has been transformed into this Design project. The design is divided in three progressive steps - from large scale to small scale. The first step is about the creation of a new path. The second one is about the placement of the pavilions along the path. Their function is to frame the landscape views. The last step will discuss the architectonic themes. It includes the renovation details of two existing building (the water tower and the depot).

All of these sections are very much related to each other. Not only because they are part of a route, but also for the fact that they give life to perceived experiences of its visitors. All of these discussions are based on walkers' feelings and the experiences that I wish them to have - much like the architect designs of Buitenplaats gardens.
CONNECTING THE DOTS

This chapter is a follow up to its predecessor ("Between Search and Research") as it takes the analysis of the selected main points to the formation of newly design path.

I have based my suggested route on the “Pieterpad” path and the invisible Border-line between the two nations (the Netherlands and Germany). The next pages will show (in different steps) how I managed create and design a new path. I have included the geographical maps of the path through informative images.
1. The Border between Germany and The Netherlands
2. The Pieterpad
3. The locations
4. The Cohesion Route
THE NEW ROUTE.
From Venlo to Swalmen: 39.8 km, 2 days walk
Rest points every 5/7 km (1-1.30h)
Hostel at 15.7 km
WHERE: Both, The start and the end points of the route are intentionally arranged to be close to the train stations.
WHO: This route is intended for families, couples and single hikers.
WHAT: There are historical places, natural reserves, agricultural fields and local villages to visit.
THE FEELINGS ALONG THE PATH

This section presents a deeper investigation of the new path. For a better understanding, I have submitted photos and draw the terrain height changes and its influence to the walkers' experiences. In addition, I have tried to understand the walkers' feelings, and how the surrounding environment and buildings can influence their mood.

Each part of the path has been analyzed through walkers’ eyes. This concept was inspired from the work of MacFarlane. In his book (The Old ways) he keeps asking himself: “what does this feel like?” in order to document some of walkers emotions.

The feelings:
careful 
relaxed 
intrigued 
awkward 
expectation 
surprise 
amazed 
unhurried 
involved 
frightened 
meditative 
comfortable 
receptive 
hesitant 
assured 
disoriented 
intrigued 
amused 
inspired 
memorable 
careful 
fascinated 
calm 
good 
uncomfortable 
receptive 
serene 
harmonious 
absorbed 
reflective 
intrigues 
astound 
interested 
involved 
fascinated 
curious 
surprise 
amazed 
quiet 
rested 
pleased 
contemplative 
serene 
careful

1. Map of all the feelings along the path
2. Hand drawing map with the feelings that will be shown in the following pictures
Venlo Station

CAREFUL

RELAXED

INTRIGUED

AWKWARD

Fliegerhorst Venlo*
1. Venlo city
2. From the city to the natural reserve
3. Natural reserve Fliegerhorst and airfields base
4. Plane fields
5. Across the Border line, Germany
6. Buitenplaats Schloss Krickenbeck
*Fliegerhorst Venlo at page 72
**Schloss Krickenbeck history at page 73
7. Border poles samples
8. Looking at the forest area, German side
9. Path that follow the Border line, Grensweg
10. Agricultural field, German side
11. Agricultural field, Dutch side
* Water tower history at page 77
12. Water tower view
13. Begin of Tegelen village, Venlo municipality
14. Gate of the Keramiekcentrum Tiendschuur

* Keramiekcentrum Tiendschuur history at page 81
** Bilderberg Château Holtmühle history at page 80
15. Looking at the highway N 271
16. Border line view of agricultural field and forest
17. Path along the border
18. View of the hand made hills

* Brachter-Wald park history at page 82
20. Pavements samples
21. Way out of the Bracht-Wald park
22. Border line view
23. Entrance in Swalmen through a park
24. Swalmen village

* All the Images are taken by Bobby Born
<bobbyborn.com>
CASES STUDIES

PART 1

This section will present few case studies that inspired my route design and its elements.
THE CASE OF “MILESTONES” BY PATRICK BERGER ARCHITECT

The project of Milestones by Patrick Berger Architect brings a good example on how architects could shape an ancient route on a human scale. In collaboration with the Fondation de France, the local communities called for a design proposal over the recently open Roman route, which extend from Alèsia to Sobernon (Around thirty six kilometers apart - Burgundy). The studio of Patrick Berger Architect has designed eleven identical milestones in Beaunotte stone. These architectural elements mark the course of an ancient Roman road and they are located in enigmatic places.

The dimension and the positioning of those elements, give emphasize to human scale (which is about 2.20 meters). They become the landmarks that underline the road intersections or the forest paths. Instead of informing individuals with the exact distance of the road (road signs), irregular Milestones were located along the Roman path. These Milestones are only taking the walkers attention into this ancient path, and let them to explore the landscape in addition to the memories that it holds within. All elements are blended in with existing features of the land such as ancestral woodlands and mechanized agriculture.
1. Picture of the Milestones, image from http://www.domusweb.it/
2. Hand drawings of the milestone compared to human scale, made by the architect Patrick Berger, image from http://www.domusweb.it/
THE CASE OF SCULPTURE STONE ART BY KNUT WOLD

Knut Wold has intelligently designed elements that frame a specific point in landscape. His art works are usually made by one complete piece of stone that look like a one-piece frame. The middle of it (Inner frame) is either square or circular shaped. Just like the Milestones project of the Patrick Berger Architect, he uses the human scale as the matter of proportion. His work has been included in the National tourist route in Sognefjell, Norway.
1. Picture of the art pavilion in Sognefjell, Norway, image from http://www.nasjonale-turistveger.no/
2. Knut Wold painting of the art form during winter time, image from http://www.knutwold.com/
THE CASE OF BATTERY PARK LANDFILL (CIRCLES) BY MARY MISS

Around late sixties and early seventies, very few ‘large open spaces’ were found in Manhattan. The Landfill (later called Battery park city) was one of them. The installations by Mary Miss made that open space an engaging site. Five billboard like structures were placed in a row, Fifty feet apart from each other. Each structure differs from another one, as the mid-circular-empty-space decent compare to the previous one (Seen from North to South). The visitors can see the whole structure from the north in only one glimpse. But the human-scaled circular holes allow everyone to walk through these elements. This way they understand why circles are placed this way and how it works down into the ground. This spectacular monument engages the viewers since physical movement seem necessary in order to embrace these pieces.¹

The structure itself doesn’t play a big rule in our consciousness but its installed as a reminder, a trigger for our environmental experiences. What we experience is related to our physical movement by approaching the landscape and the elements. Besides it activates visitor’s psychological experience. Mary Miss² describes her priorities on this piece as “breathing spaces, human scale, first hand experience, focusing on the strong visual elements of the city.” She tends to install her art works in places were many people visits. But the artwork promotes intimate relations between viewer’s imagination and their stirred memories.

She mentions: “I am interested in getting people to figure things out for themselves. I want them to consider their position in world.” She continues: “The experience you can have with a construction in a landscape in a particular situation interests me more that just what the structure is.”

¹Miss M., Mary Miss, Princeton Architectural Press, New York, 2004, p.86
1. From perspective of the art installation, image from http://www.marymiss.com/
2. Aerial view of the art form in Battery park city, Lower Manhattan in New York City, image from http://www.marymiss.com/
"LAND AND ENVIRONMENTAL ARTS" – A COLLECTION OF LANDSCAPE ART WORKS

There are other artists that produce land arts. Each artist tries to capture a specific human feeling on the land. The visitors are expected to experience the environment and landscape in a more meaningful way. The following collection is divided into four thematic landscape elements.

(Division of the path in 4i: interruption, involvement, integration, imagining – for each part I would sow images of 1 or 2 artists that I already select)
INTERRUPTION. In this section, the artists question what “Natural” (as a pre-defined concept) really mean, in a transgressive way. The artwork of Christo and Jeanne-Claude is a textile wall of panels (5.5 m high, 39 km long) that underlines the arbitrary nature of political and geographical boundaries. Carl Andre has created a line (made of woods) in a more natural way. Nancy Holt’s installation immerses into the landscape. The appearance of these elements changes due to sun/moon phases, which gives viewers a cosmic dimension of time.

INTEGRATION. The artists in this section add, remove or displace local materials to create sculptures. Their artworks highlight the features of the existing sites in relation with human interventions. Often the projects are monumental. Michael Heizer moved 240,000 tons of earth to create a big void. Robert Smithson has created a ramp that influences visitor’s senses constantly (temperature, lights and sounds). Both Heizer and Smithson try to explore the experiences between human body and landscape.

**IN INVOLVEMENT.** In this section, the scale of the works is always related to human body. Artists may also use their body to map the landscape and show photographic documentation of their journeys. For instance, the work of Müller has been a documentation of his walking experiences while crossing the borders of all the eight neighboring countries. Richard Long’s artworks are about his walking too. He walked along the same walking line few times and documented his effort with photography.

In this section, artists create artworks that take the land as a metaphor or signifier. A clear example is the work of Ian Hamilton Finlay. He created an Arcadian garden “Little Sparta” that is composed by 275 artworks (sculptures, bridges, temples). The concept is a “garden poem” situated within a garden.

THE PATH

Historically, Buitenplaats owners built these properties to escape from their daily routines and city lives. The Buitenplaats, which is a literal combination of two words (Buiten and Plaats), is more than just a name. It expresses a well thought human concept. The residents of the Buitenplaats had to travel long distances to get to their property. Soon enough, traveling, hunting, walking in the garden etc. became a ritual for aristocrats. Nowadays, walking routes promises a similar Buitenplaats experiences to the contemporary pilgrims. The path takes walkers into rural areas, forest, villages, hidden gardens etc. and let them to discover a new unseen world.

*Macfarlane “walking such paths might lead you to slip back out of the modern world”*
The track path of “Venlo to Swalmen of the Pieterpad” goes exactly along the border of the Netherlands and Germany. The intention of this project is to make a “de route” based on Pieterpad. This specific “de route” will cross the border of Germany in two separate occasions, making it a unique zigzagged cross-cultural path.

The “A linear Buitenplaats route” passes through a long and historic border that connects two distinct cultures, which have influenced each other for many years. One could easily identify the effect of those socio cultural influences through architectural remains and similar lifestyles.

However, there are still forces that underline the differences of one side to another such as landscape, use of architectural materials etc. The route enables walkers to witness the similarities (and differences) of landscape between the two countries.

Nowadays, the border (as a physical entity) does not exist between Netherlands and Germany. Nevertheless, the differences (social, cultural, landscape etc.) of the two nations are still present to date.

Not to mention, the landscape composition is still representing the national identity of these two countries. In the same way, the architectonic features of their buildings are linked to each nation’s architectural style.

On the other hand, the border has been shifted many times through the history. Those borderlands present visible evidence on each country’s architectural influences.

*Macfarlane “we live in a country that is also a continent and we pass border without realize it”*

The route offers a narrative story of landscape that connects historical areas and current locations to each other. These places also represent customs of their nations.
Macfarlane “walking connects place to place and people to people”

Walking

Walking is a slow movement concept (body and mind), which is strictly related to the landscapes. People can perceive the progressive changes of landscape in a more sensitive way - compare to other forms of transportations. The new route will zigzag the borderline and it goes - in and out - of the Pieterpad route, for about three times. The Route starts from the city of Venlo and ends in the town Swalmen.

Walking along the path will make people feel and experience the versatile landscape and locations. I have attempted to amplify some of the walker’s feelings by framing landscapes views with diverse elements and viewpoints. After analyzing the entire walking path, I have chosen ten distinct locations. These points are divided by typologies of interventions (4I). Thus, I chose the following typologies: 4 "I"s = interruption, involvement, integration, imagining.

The book of "Land and Environment Art” inspires all the selected interventions (4I). In addition, the Imagining typology recalls the Macfarlane’s idea that people (at large) need places to dream and imagine. Therefore, there should be no physical intervention since the locations itself, make people imagine.

Following the Mary Miss theory, I have framed the landscape in six intervention locations. Additionally, I have arranged few elements that arouse people’s feelings in specified places. These elements correlate with the consistency of the concept but each fulfills a certain landscape perspective. Besides, these described locations (along with element installations) allow viewers to reflect on the
history of the borderland. The dimensions of these installations correspond with Le Corbusier's “The Modulor” theory and took inspiration from the “Milestones project”. The elements are built by human scale measurements. The reason to that is to involve walkers to the pavilions structure. Moreover, the thickness of the element (about one and a half meter) engages the walkers as they can enter in between the structure. This way, they can only focus in one direction (Front perspective only). The pavilions are made out of wood (Quercus Robus). The oak trees are the most common trees in the area. I have chosen wood for these pavilions, as they are degradable with the time. This concept also brings more opportunity for other architects and artist to create new installation - with the intention of expressing the borderland. I believe that these elements and locations should be open to new challenges and changes. For example, (In extreme cases) these borders may be disappear or rebuilt (physically) in 100 years. Thus, the existence of these elements should not be perceived as a monument. The pavilions are made to - only visualize - the current walking concept.

Conclusion

Walking has always been a connection between spirituality and meditative practices. Each and every element - along the path - generates complex feelings for the walkers. This project has been constructed in different stages. The route, the wooden pavilions with framing gaps, architectural elements and viewpoints are all part of a puzzle.
Nevertheless, the simple fact of this project will be untouched: to bring our mind to the landscape and the beauty of it. The buildings frame our attention to the four classical elements, that is Fire, Air, Water, and Earth. The project has transformed these existing elements into more visible features.
1. interruption - surprisingly
2. interruption - frightening
3. integration - assured
4. involvement - absorbed
5. integration - astounding
6. involvement - curiosity
1. Modulor, Le Corbusier. The drawing represents anthropometric scale of proportions that has been used for the design inspiration, image from http://papieresthetique.wordpress.com/2013/07/31/deux-nuits-chez-le-corbusier-deux-dessins-du-modulor/
THE STUDY OF PAVILIONS SHAPES. The Modulor of Le Corbusier inspires the dimensions of the installed elements. All of these dimensions are very much related to the human body size. Just like modular, the above drawings are displaying the measurements of the pavilions. In this case, they all stay the same size (2.26m x 2.26m x 1.13m). However, the pavilions middle gap (hole) changes progressively.
2. Render of seven pavilions
AXONOMETRIC VIEW 1:75. The above images display the dimensions of the wooden elements. These elements are all interrelated by size. The height is about 2.2 meters and plays as a ‘base reference’ for all the other shapes. The middle gap (hole) is exactly half of the height (1.13 m). The distances from the gap to the sides are one quarter of the height (0.565m+0.565m=1.13m). The heights of the openings are also related to “Le Corbusier” dimensions, the gate is 2.00m, while the view hole is measured at 1.83m.
3. Render of the pavilion in relation with human size
PAVILLION PLAN AND SECTION 1:50. The dimensions of the pavilions (height, width and depth) are promotionally structured. The depth (1.13m) is arranged exactly half the size of its height (2.26 m). This depth allows people to enter (full body scale) inside the wooden element. Inside the elements, visitors can only look in one direction due to closed sides.
PAVILION 1: INTERRUPTION – SURPRISINGLY.
By entering in the Schloss Krickenbeck propriety, walkers will find themselves in front of a long tree-line-avenue. The street arrives in a big garden that is bounded by lines of trees. I have decided to place three pavilions here, right after each other (3.39m, distance from one another) at the beginning of this long street. The idea is to empathize the straight lines of the street and accentuate the frontal view by interrupting the side views.
FOCUS POINT OF PAVILION 1. The image shows how visitors can experience the view, by entering into the first pavilion. The focus point is on the long line that takes visitors to the Buitenplaats. It simply frames the landscape.
PAVILLION 2: INTERRUPTION - FRIGHTENING.
About two kilometers away from the castle of Schloss Krickenbeck, walkers find themselves into the forest. Here, there is a narrow Street that brings walker to the border of the Netherlands and Germany. There are five elements that are installed along this road. This set is placed in a progressive way. The pavilions shape starts as a gate but arrives to a wall shaped structure. People will feel involved while having unique perspectives views of the surrounding, by walking through and into these pavilions.
PAVILLION 2/BORDERLINE. As it mentioned earlier, the last pavilion of the border sequence is completely closed (shaped as a wall). This pavilion is located exactly along the line of the border. The intention of this pavilion is to make walkers aware of how the physical border was, before Schengen Agreement. The element raises the questions: what is the meaning of border and what has become of it today.
PAVILLION 3: INTEGRATION - ASSURED. The visitors will walk alongside the villages, forest, and agricultural fields but they may feel lost further away. There is a pavilion that has been installed exclusively to assure walkers on their path. Moreover, the element offers a viewpoint to the end destination of the first day. The walking ends at the water tower.
WATER TOWER. The water tower is the end point to the first day of walk. The water tower will be transformed in a hostel for pilgrims. It also has other public functionalities such as coffee place (incl. viewpoint) and toilets facilities. Visitors will have the possibility to meet local people and benefit from the panoramic viewpoint (the top of the tower). There will be a complete explanation about the Water tower design in the following chapter.
PAVILLION 4: INVOLVEMENT - ABSORBED. This pavilion is located precisely along the border of Germany and The Netherlands. This site is interesting as it shows the differences of landscape between two nations. The German side holds a wild forest, while the Dutch side is more of agricultural landscape. The pavilion’s location and its shape have been decided intentionally as it makes walkers view the landscape differently.
PAVILLION 5: INTEGRATION - ASTOUNDING. By entering in the Brachter-Wald Park, walkers will be intrigued by the existence of wild animals such as fawn and deer in the middle of a historic bomb depot. The walkers will find themselves in front of a big watchtower, which was used by Germans to control the area. The pavilion is located just under the tower. Inside of the element, there is a mirror that reflects the watchtower upside down. The intention is to frame the landscape from a different perspective. This makes people to be aware of their method to look around.
PAVILLION 6: INVOLVEMENT - CURIOSITY. The walkers will continue their journey in the Brachter-Wald Park till they became curious with the view of the last pavilion. The element has been located in a gap of an artificial hill. The gap allows people to see the façade of a building. The pavilion marks the gate of the building. The Depot is transformed into coffee place and a fireplace. In the following chapter, there will be a complete explanation of the Depot design.
CASES STUDIES

PART 2

This section will present few case studies that inspired the design of the Water tower of Tegelen.
The Delft water tower was built in the year 1895. The exterior façade of the water tower seem untouched. In fact, this was an intentional concept by Rocha Tombal Architects. The brick walls of the exterior give an authentic look to the water tower.

Once the visitors put foot in the building, they witness an enormous white sculpture. This structure takes guests to walk the stairs into the world of meditation.

The design for the narrow and monumental water tower of Delft is a challenge, since it has less space to introduce a new functionality to the building. While renovating, the architects had to respect the value of this monumental space.

The crucial starting-point has been the combination of all facilities with its closed staircase. The white sculpture takes shape as piece of furniture that is located in the middle of the water tower.

The staircase works as a meditative tool to climb upwards. It creates a route, which offers varied experiences and triggers different emotions toward the top of building.

At the same time, it brings you to the top of the tower: the steel tank where the cafeteria is placed. The new introduced design is in contrast with the existing style of the Delft’s water tower.

The most important ingredient for the experience of the space is the use of light. The Description of this tower was explained by few characteristics: exciting in the staircase, intimate in the meditation rooms, serene in the water tank.
The main church of Firenze is the “Basilica di Santa Maria del Fiore”. The construction of this gothic style church had started by Arnolfo di Cambio in the year 1296. Filippo Brunelleschi completed the structure (and it’s dome) in 1936. The basilica is one of Italy’s largest churches. The dome was the largest in the world, before the development of industrialized construction materials. However, it is still the largest brick dome ever constructed.\(^1\) Brunelleschi was inspired by Pantheon’s architectural design. He realized that the structure of Pantheon was mainly built with old-fashioned concrete, which was held by wooden form. At that moment, Tuscany did not have enough timber to built the scaffolding and forms. Brunelleschi decided to still follow Pantheon design and employed a double shell, made of sandstone and marble. But instead, he managed to build the dome out of bricks with no supporting woods during the entire construction. Not to mention, the bricks were lightweight and easy to form, compare to stones or other available materials.\(^2\)

Between the exterior and the interior layers, Brunelleschi built narrow stairs that goes to the top of the dome (where the lantern is located). Here, there is a city viewpoint.

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1. Assonometric view of the Firenze Cupola that shows the structure and the location of the stair to the top, images from www.cdaomero.com
2. Picture of the stairs, photo from http://www.tripadvisor.co.uk/
The Waving Wall of Chalkwell is an art installation that comprises of over 1200 water bottles. The bottles demonstrating the vast journey that water takes to get the people. This artwork brings visitors attention the amount of water that they use during the day. The average British person only observes three percent of the water that they consume. People don’t realize the volume of the waters that they use, unless it’s bottled.

The organization of the Bloo Nation uses art installation to elevate peoples understanding over the concept of embedded water. This concept refers to the volume of water used to produce a product in different steps of the production processes. The Waving Wall tries to help individuals to understand (by visualizing methods) the amounts of ‘invisible’ water that products need to use. They have managed to utilize a simple calculation. We can now assume that every water bottle is filled, should be about 22,800 liter of water. This assumptions hint that the entire installation would only make up about 2 pairs of jeans or 5 beefsteaks!

In Britain, every individual use 4645 Liters of water, on a daily basis. That amount of water corresponds with 50 bathtubs worth of water.

Through research, Bloo nation claims that: “Two-thirds of people’s daily usage of water is imported through products, from countries that are already suffering from water shortages. There is an impending water crisis.” They would like to stress the fact that “In 2025, more than half of the world’s population will be facing water-based vulnerability.”
1. Images of the art installation with 1200 plastic bottles, image from http://www.archdaily.com/
The water tower is considered a landmark along the (new) path. One of the ‘wooden pavilions’ is installed in a strategic location, which frames people view to the water tower. The water tower is also the end point of the first day walk (Fourteen kilometers away from Venlo).

By arriving at the water tower, walkers will now experience a series of walking sentiments as follows:

The noun Hesitant expresses the doubtfulness of people that are walking on the way. That feeling follows with sense of assuredness when they witness the existence of the wooden pavilion. The installment is designed in a way that walkers can frame their viewpoint through an opening within. This frame is exactly directed on the water tower. Their excitement will shift as they find a bridge above the highway, which may cause disorientation. Nevertheless, the walkers continue their distained journey and they feel intrigued by the height of the water tower. The water tower of Tegelen is the tallest building in the surrounding area. Besides, it is built over a small hill.

*History of the water tower of Tegelen at pp. 77*
The vertical connections in the water tower, provided by the stairs and the elevator, are part of the walking route. The stairs will take walkers to the top of the building, lifting them up to another type of experience. The design considerations were inspired by the renovation of the Delft water tower by Rocha Tombal Architects\(^1\).

From the tiny space at the entrance, where the reception is placed, they can start to walk upwards. This way, guests can view the common space of the Hostel. The interior notably consists of wooden benches and glass windows. The wooden benches derive from the wooden floor. The shape of the benches pushes boundaries of design by becoming one with the façade to create a panoramic view.

There are two natural light points (large windows) in the first and the second floor. The stayed over guests can enjoy either one of them by reaching to these floors.

At the third floor, guests will be able to experience the first large space in the water tower. This floor is considered an attraction space within the building. The reason to that can be explained by the existence of the water tank\(^2\) instead of the ceiling. The bar is also included at this stage.

On the left side, there is a big ‘flight of steps’ inviting guests to go further. The water tank has been lifted up to the top of the water tower for two reasons:

1. The flight of steps gets thinner and thinner till they their dimension decreases between the water tank and the exterior walls.
2. Along these tiny stairs, there are small windows existing on the corners of the wall. However, people never get to look outside directly from the windows. That is because of the stairs structure in compare to the height of the windows. The architect has arranged this design this way, so the guests wont be get distracted by the windows and follow the steps to the top.

On the other hand, windows will provide this narrow space of the stairs with

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\(^1\) Archdaily website, "http://www.archdaily.com/238588/watertower-rocha-tombal-architects/"

\(^2\) Van der Veen H., Water torens in Nederland, Uitgeverij, DIO Rotterdam, 1989
natural light. The stairs takes people into the water tank. Placing the stairs between the water tank and the walls of the water tower resemble the tiny stairs of Florence Cathedral by Brunelleschi. The inspiration of this design refers to the octagonal structure of the cathedral. The stairs of the Cupola is within two dissimilar walls. After researching the purpose of the stairs in the Florence Cathedral, the architect chose to direct these stairs to the viewpoint of the tower (Roof lantern). Inside the water tank, there is a coffee place with two floors. Each floor has its own unique ambience. The first level is illuminated with spot point lights. These lights bring the circular floor of the water tank into display. It also makes people to understand how wide and deep this tank is. Since the upper floor has smaller diameters, to compare to the first one, the light still will shine over the circular wall. The tank’ ceiling has been replaced with a glass dome; therefore, the room can benefit from the natural lighting system. To recall the functionality of the water tower, the designer has arranged an installation on the glass dome. This piece is consists of many plastic bottles filled with water. The Waving Wall of Chalkwell heavily inspires this design. Though the reflection of the sun on the water inside the plastic bottles, guests will experience an underwater feeling. By looking up, they will behold the sky and the water at the same time. The designer wants to give direction to the eyes and the mind of the wonderers. After this exclusive experience, individuals will continue their walk to the top of the building though a ramp. The ramp will allow the visitors to enjoy the panorama of the area. They are able to observe the glass dome from another perspective as well. Also the lift, made by glass, show to people a transition in the buildings. People with the lift they can arrive to the top floor of the coffee place and from there is a ramp taking them to the top viewpoint.
THE WATER TOWER BEFORE AND AFTER THE RENOVATION. The above image displays the existing structures of the Tegelen Water-Tower. The building has four floors. The top floor is built inside the water tank. In my design, I have tried to preserve the unique architectonic features of the building. By that, keep the building history alive while it stays true to its original purpose. In the new design, the water tank has been lifted up and a glass dome has been added to the top of the building.
WATER TOWER SITE PLAN. The Water Tower of Tegelen is located in between two highways (North, East). Besides, there is a Tiles factory right in the south of the building. Only a green area surrounds it, which is part of the water tower property. There aren’t any other buildings around the Tower. There is a narrow street (cycling path) that goes over the highway and arrives in front of the gate.
FACADE 1:250.
WATER TOWER STAIRS SCHEME. The renovated stairs of the water tower have an important role. These stairs take visitors to different floors and atmospheres. The materials of the benches (in common space) are the same as the stairs (wood). Moreover, the stairs that circumnavigate the water tank are very narrow; this also amplifies the large sized water tank that occupies almost the whole width of the building.
PLAN 1ST FLOOR 1:200. The entrance leads visitors to the first floor. The walkers, tourists and stayed-over guests could walk in the first floor to get to the coffee place or viewpoint. The computer and laundry rooms are for hostel guests only. The bathrooms and common space are open to everyone.
SECTIONS 1:100.
PLANS 2ND/3RD AND MEZZANINE FLOORS 1:200. These two floors hold the sleeping facilities of the hostel. The original height of the ceiling is 5 meters. This allows additional mezzanine floors. These areas are big open spaces equipped with eight beds at each floor. Furthermore, the two sections (on the left page) show how the hostel space functions. In addition, it shows that the stairs are completely unexposed to guarantee privacy for the sleeping areas.
1. View of the common area at the second and third floor of the water tower
PLAN 4TH FLOOR 1:200. The fourth floor is furnished with the kitchen, the bar and a bathroom. The kitchen serves the bar and the upstairs coffee place. Kitchen sets and materials can be sent over and vice versa to the coffee place through a dedicated small sized lift (dumb-waiter).

Furthermore, A wooden stairs take guests to the coffee place and the panoramic viewpoint.
SECTION 1:100.
PLAN 5TH AND 6TH FLOORS 1:200. These two floors are constructed inside the water tank and have been turned into a coffee place. The intention is to create a unique environment for the visitors. Not to mention, the two floors have different atmospheres. At lower level, there are few spotlight installed along the circular walls to emphasize the round shape of the tank. The higher level is more illuminated by natural skylight and through a water bottles candelabrum. The bottles of water create an underwater atmosphere with water highlights.
3. View of the coffee place in the water tank
4. View of the panoramic viewpoint on the top of the water tower. The view is not only of the area of Tegelen/Venlo but also the glass dome and coffee place from the top.
**VERTICAL DETAIL 1:20.** The detail shows how the exterior walls have been insulated. In addition, it shows the technical construction of the new ramp and the floor inside of the water tank.
CASES STUDIES

PART 3

This section will present few case studies that inspired the design of the Depot in the Brachter-Walk park.
The Depot transformation is inspired by the architectural style of Romanesque churches. The structure of Romanesque churches has been evolving throughout the years. The chosen style is referring to the Modena’s cathedral. That basically is because of the unique shape of its plan. Unlike other Romanesque churches, the architectural plan of Modena’s cathedral has a rectangular shape. However Modena cathedral shows the same characteristics of Italian Romanesque plan. In many cases, this specific church is also called Basilica due its similarities to Roman church plans.

The architectural plans of Modena have different stages, starting with the small square shaped entrance and ends by the bell tower. However, the experience of the church begins from a small square in front of the church (Corso Duomo Modena). The visitors’ first encounter with the church is the larger gate, which is part of the main façade.

The entrance of the church is a small space (Prothyrum) that functions as the anticipation room that breaks visitors direction into two possible option: left and right doors. These small inner doors let individuals have side view perspectives. The main room is a public space which guests can take part of the religious activities.

There are many sitting benches available facing the Altar which is on a higher elevation than the rest of the church. Altar is blocking the view of the visitors from the Choir, but guests can perceive the presence of this room. The structure of the church makes it possible for the visitors to explore the bell tower. The exit door is designed to be on the right side of the Altar. The exit also connects the church to the streets of Piazza Grande.
1. Plan of the Modena Duomo, image from www.architetturromanicegotica.blogspot.com
2. Picture of the interior of the Duomo, view of the altar and the choir, image from www.medioevo.org
The pavilion of the “Norwegian wild reindeer center” is made by Snøhetta studio. This building is made for educational purposes by the “Wild Reindeer Foundation” charity. The architectural idea behind this building comes from the surrounding of the Dovrefjell national park. Snøhetta studio claims that several features of the surrounding landscape have influenced the design of this pavilion. The unique natural, cultural and mythological landscape is among those features.

The pavilion’s design is modeled like an exterior casing of the shell, which hints on its rigid characteristic. On the other hand, the interior is shaped like an organic inner core. Therefore, the exterior and interior structures are at contradiction. The southern wooden façade transform itself to interior and exterior benches. The organic shape of the interior benches, along with the fireplace and the panoramic window creates a unique and heartwarming atmosphere. The panoramic view of this pavilion gives guests a place to reflect and meditate.
THE DEPOT

The transformation of Depot was designed with the intentions of creating a resting point for the walkers.
A wooden element (pavilion) will be located in front of the Depot. This element will introduce walkers to the warehouse. The pavilion was specifically designed to mark the entrance point of the Depot. The walkers can already witness the resting point (Depot) that immerses into the surrounding hill.

In front of the Depot*, there is a small square shape space (previously used as a driveway) paved by asphalt. This area will be furnished with outdoor wooden benches and tables. This decision was made to reproduce the plan of Basilica di Modena¹; this small square space will create a welcoming surrounding which then carry guests inside of the main door. Just like the ‘anticipation room’ of Modena church, walkers will find themselves in a little room, which divides their directions in both left and right ways. Each direction has its own dedicated door that allows visitors to get into the main room. Therefore, the visitors meet the entire inner space from a side perspective view.

The main room is designed to be the resting area. This room offers resting and dining facilities such as sitting chairs along with large tables. Besides, there will be a kitchen equipped with heating plates, microwave and a dishwashing sink. In addition to that, there will be few vending machine installed at the kitchen area.
At the left side of the main room, there will be two lavatories. These lava-

¹ Frugoni C., Il Duomo di Modena, Modena, 1992

* History of the area where the Depot is located, Brachter-Walk park, at pp. 81
The lavatories are tunneled from the inner walls of Depot and have extended into the hill. The space between the Depot and the hills are connected by a very small partition that is made of glass. This See-through glass will give the visitors a unique experience, as they can observe the building from a different perspective.

At the right side of the chamber, there will be a small circular shaped room with stairs. The room holds a spiral stairs that leads to the top of the right hill. The room is planted inside the hill and there are no artificial walls to isolate it. The natural soil recalls the underground caves. On the other hand, the spiral stairs evoke the bell tower stairs of the Modena’s Church. The idea behind this design is to create a ‘viewpoint’ that allows visitors to explore the warehouse and the landscape from higher perspective.

Inside the Depot, there will be a second room with the intention of creating a distinct atmosphere. At the left side of the kitchen, there will be few stairs that leads individuals to an elevated area - corresponding with the Altar of the Modena church. There is a wooden wall (2.5 meters high) that divides the fireplace and the main room.

The warehouse height is about five meters. Thus, there is a large empty space between the ceiling and top of the wooden wall. Moreover, guests can perceive the presence of the second room space upon their arrival. The design-setup of this wooden wall is constructed this way, to trigger visitors’ curiosity. Moreover, The location of this room coincides with the choir section of the church. Therefore, I simply refer to the second room as a meditative space.

I have also used Marry Miss exploration concept. This concept implicates the fact that in order to understand the entire design piece, physical movement...

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2. Van der Veen H., Water torens in Nederland, Uitgeverij, 010 Rotterdam, 1989
is a must. This design offers two walkways to get in to the meditative space: There are stairs at the left side of the wooden wall in addition to a small pathway on the right side. Depending on the visitors’ choice of entrance, they have a possibility to take a detour.

The meditative room is consists of geometric shaped benches and a rough cement fireplace. However, the chimney itself is made out of recycled metal. The shape of the chimney combined with the fireplace, resembles the form of World War II Aerial bombs. The benches are made out of oak wood and have three levels that are unevenly distributed.

The meditative area is facing toward the end of the Depot where a large gate existed (similar to the main gate at the entrance). A large glass window will replace the gate door. The window enhances the atmosphere of the room as it overlooks outside. Unlike main room windows (Main room windows are originally made of ‘glass bricks’) the meditative room’s ‘looking glass’ is transparent. This makes the fireplace room the only space that has a clear outdoor view.

My aim was to create a room that brings more intimacy to visitors’ overall experience. Besides, This room and the composition of the benches are inspired by the Norwegian wild Reindeer center in Dovrefjell.

At the left side of the main room’s kitchen (just above the stairs) there will be another exit, which directs visitors over the hill. Originally, the surrounding hill was disconnected in two separate points: the left side of the main gate and in front of the main door.

There will be wooden bridges that connect these hills into one circular walking path. One of these bridges is located over the wooden installation, and next to the asphalt square in front of the main door. This bridge will be the prime viewpoint for Depot design. It overlooks to the building’s main door at the surrounding landscape.
THE DEPOT BEFORE AND AFTER THE RENOVATION. The image above shows the existing structure of the Depot in the Brachter-Wald Park. This building was used during the First and Second World War as bomb storage. After the Second World War, this building became abandoned. In my design decision, I have tried to preserve the building entirely. This way, I could keep the history alive.
DEPOT SITE PLAN. The Depot is located within the Brachter-Wald Park. This park used to be a military area. Different military groups used to deposit their bombs at this location. They have also created small rectangular tunneled hills where the bombs were stored. They have hid their bombs with this camouflage method. This method was also used for the buildings, as they were all painted in green. A green area surrounds the Depot.
DEPOT SECTION CC’. In front of the Depot entrance, there is a small square equipped with sitting places. The exterior of the building has been kept the same. The only additional change has been made inside of the hill. The walkers only notice these changes, if they look closely.
DEPOT LONG FACADE 1.250. The above drawing shows the building façade in comparison to the height of the surrounding hills. It also displays the camouflage look of the hills. The intention of the design is to keep the features of buildings exterior.
AXONOMETRIC VIEW OF THE DEPOT. The sketch shows which additions were added to the existing building. The kitchen and the wooden benches (at the end of the room) divide the space in two rooms. Each side has its own specific atmospheres. The fireplace area creates a cozy environment. The other additions are the bathroom facilities (left) and a man made round cave on the right side.
DEPOT SECTION AA’ 1:250. This section displays the functions of the building. The visitors will go through different stages (the hill and the gate) in order to get to the coffee place. Here, walkers can rest and use the public facilities such as bathrooms and kitchen. They will also be able to discover the interesting man-made cave. The fireplace is at the back of the room. The visitors can enjoy the outlook view and feel the warmth of the fireplace. Moreover, guests are able to go outside - from the door next to the kitchen - and see the panoramic view of the park.
2. View of the fireplace
DEPOT PLAN 1:250. The above plan exhibits all the internal disposition of the building's rooms. In addition, it shows the presence of stairs on the front hill. This is only one way to enter into the building. The visitors can climb the stairs (up the hill) and walk through the bridge. At this point they can enter in the building via one of the two stairs (next to the kitchen and inside the cave).
3. View of the coffee place area in the Depot
DEPOT SECTION BB'. The short section shows that the bathroom facilities and the cave are located inside the hill. In both cases, the extensions are made out of glass. The glass covers the space in between the hill and the building. Thus, walkers can observe the Depot from another perspective and feel the “in between” space. In addition, the cave is a planted gap within the hill. It has a military stairs that goes up the surface of the hill.
VERTICAL DETAILS 1:20. This vertical detail displays the way that the exterior walls of the building have been insulated. In addition, the right detail shows the new wooden-window-frame that sustains the only transparent window. The rest of the windows are made of glass bricks materials.
CONCLUSION

This book concludes variety of researches and reasoning. The “walking” concept may be the main subject, but the research was focused on architectural decisions and its influence on human beings. After all, whether it’s a building or a landscape design, an architect has to communicate his or her belief to the people. This project brings back the roles of the forgotten borderlands and pushes the limits of human emotions.

The theoretical research relates the design process of the Buitenplaats gardens to landscape characteristics. For years, the Buitenplaats architects have tried to adopt the surrounding scenery into their courtyard design. However, my design utilizes these findings and applies it back into the current Dutch landscape.

The research shows that travelers are eager to find different touristic experiences. Nowadays, the cultural tourism is most desirable among people all of ages. The newly designed walking path (and its features) is an attempt to respond to abundance of borderlands and people’s need for cultural discoveries. Fortunately, this can be done through an extension of an existing walking route (Pieterpad).

There are many elements that needs to be considered while designing a walking path. The correct amount of pit stops and rest stations are the fundamental requirements. The project design was expanded to fulfill these necessities with renovation of two surviving buildings in the area.

To conclude, this thesis argues that the concept of framing movement and perception in landscape, in the way it was applied in the project for a walking route as a ‘linear buitenplaats’, could have a wider relevance in the field of landscape framing and its awareness.
SUMMARY

This thesis presents a project for a new walking-route, situated in the south-east of the Netherlands. The route passes through the vast borderlands of The Netherlands and Germany and is structured by interventions that evoke feelings related to the identity and history of the borderlands. The Schengen agreement may have erased the physical barriers but the changes in landscape are distinguishable. The itinerary is based on a section of the Dutch ‘Pieterpad’, but deviates from it as it crosses the border of Germany several times and thus becomes a cross-cultural route.

The purpose of this walking route is to raise awareness about the similarities and differences between the two nations. It also includes my vision to frame landscape views with pre-designed elements. Furthermore, this project aims to amplify some of visitor’s feelings in systematic relation to the regional identity such as natural reserves, war memories, ‘buitenplaatsen’ and other historical monuments.

The project discusses the concept of framing landscape, and the research on how walkers observe the landscape and how to make their perception more meditative. It was found that the practice of walking could be interpreted as an element of leisure originating in the classical villa, and further developed in the Dutch Buitenplaats (country house, literally: outside place). Throughout its history, from classical to romantic, the Buitenplaats framed lines of sight and movement, in addition to the creation of points of rest and meditation.
Method

In order to fully grasp the concept of walking, its relation to Buitenplaats, landscape and borderlands; this project initially relied upon theoretical research. The research was mostly focused on the history of walking, but looked into several other cultural subjects. Therefore, theories such as Buitenplaats design, Landscape architecture and restoration of historic buildings became vital to this project. The analyses made it possible to connect the feeling and walking experiences to landscapes.

Ultimately, this project couldn’t be done without a careful field research. The research was conducted at a section of Pieterpad route in between two selected locations (Venlo-Swalmen). The outcome of field research was also translated into a SWOT Analysis. This particular investigation will shed the lights on understanding the strengths and weakness points of the path. In addition, it displays the viable potentials of these locations.

The study was deliberately taken artistic and landscape fields into account. The design project was heavily inspired by the importance of the viewpoints and other artistic elements. The completed concept benefits from all above mentioned study details.

Result and Conclusion

This book concludes variety of researches and reasoning. The “walking” concept may be the main subject, but the research was focused on architectural decisions and its influence on human beings. After all, whether it’s a building or a landscape design, an architect has to communicate his or her belief to the people. This project brings back the roles of the forgotten borderlands and pushes the limits of human emotions.

The theoretical research relates the design process of the Buitenplaats gardens
to landscape characteristics. For years, the Buitenplaats architects have tried to adopt the surrounding scenery into their courtyard design. However, my design utilizes these findings and applies it back into the current Dutch landscape. The research shows that travelers are eager to find different touristic experiences. Nowadays, the cultural tourism is most desirable among people all of ages. The newly designed walking path (and its features) is an attempt to respond to abundance of borderlands and people’s need for cultural discoveries. Fortunately, this can be done through an extension of an existing walking route (Pieterpad). There are many elements that needs to be considered while designing a walking path. The correct amount of pit stops and rest stations are the fundamental requirements. The project design was expanded to fulfill these necessities with renovation of two surviving buildings in the area.

To conclude, this thesis argues that the concept of framing movement and perception in landscape, in the way it was applied in the project for a walking route as a ‘linear buitenplaats’, could have a wider relevance in the field of landscape framing and its awareness.
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APPENDIX 1

A narrative story

I have written a short story to explain every step of the Route. The story revolves around the main character that decides to take part of the Route for personal reasons. The story provides a brief background to the main character (Astrid) - a senior lecturer at the University of Groningen. On the contrary of its introduction, the story is both plot and character driven. The plot takes readers into the details of the route and the character expresses her feeling toward the newly designed path and its structures. The storyline tries to comprehensively clarify the relation between landscape and perceived feelings along the Path. In addition, it demonstrates the essence of the pavilions from walker’s perspective with no previous knowledge of these designs.

Astrid was born and raised in the city of Groningen, which is located in the north east of the Netherlands. She had studied journalism at the University of Groningen. Following the successful graduation and through her thesis project on “theory of agencies”, she became a full time faculty member at Groningen University. Nevertheless, she continued her research in addition to lecturing.

She has three kids. The youngest kid of her is a twenty-one years old student who is pursuing landscape architecture at the Amsterdam University.

At this moment, all of her kids are adults and have left their parental house. She felt this is the right time for her to reflect on her life and follow a walking path. She attempts to gather some information on the web. Astrid quickly realizes that there is a new architectural path based on the Pieterpad route. She was very much aware of Pieterpad in the Netherlands. After all, the starting point of the route begins from Pieterburen in Groningen.

On the other hand, she knew her daughter is busy with her graduation project in the south (Tegelen area). Therefore, that was a perfect timing for her to get out there and explore the area.

Throughout her study (and later researches) she knew the entire border routes and the historical significance of those areas. Astrid was also well aware of the cultural differences between the Netherlands and the neighboring countries. In fact, she had studied one semester at the University of Munster in Germany but she had never checked the borders, physically.

Her plan seemed very straightforward. She would start the journey from Venlo and meets up with her daughter in Tegelen. The existence of the resting point at Tegelen was a great option as she could stay over a night and observe the surrounding. The day after, she would continue her walking journey from Tegelen to Swalmen, which is somewhere very unfamiliar to her.

Day 1

“Getting on the road from the train station of the Venlo seemed easier than expected,” She writes in her diary. She starts her journey in a land that she has been living for her whole life. However, she never got to see the beauty of southern cities. Before she gets in line of the Cohesion Route, she has to pass through the city of Venlo for about two kilometers. Astrid made sure that she carefully is crossing the busy streets and bicycle lanes. Her caution behavior was because the station of Venlo is located at the heart of the city center.
Two kilometers might not be such a long distance. Nevertheless, as Dutch woman (who uses bicycle for transportation), she perceived the streets and surrounding very differently. As if there were more to see and more to catch on. That feeling had changed immediately, when she arrived to some agricultural environment. Surprisingly, there were many large suburban houses surrounding those agricultural lands. This area was also connected to the beginning of the natural landscape park of Groote Heide.

While walking, she felt very welcomed and relaxed by the attractiveness of the forest and well managed traffic signs. When she turned into the natural park, she discovered large cement streets pave the path. In her diary, she mentions: “cement street seemed out of place but somewhat intriguing.” That was mainly because she thought she is back in the urban streets and she could walk faster than in a forest.

At the end of this large cement street, she found herself in front of a big airplane field. Just after reading the info chart explaining the history of the area, she felt utmost awkward. She realizes that these areas were used by Nazi Germans to keep Jewish detainees for a very short period.

She also becomes aware of the existence of few Buitenplaatsen in the area. After passing the border of the Netherlands and Germany, she was expecting to find the well-known Buitenplaats called Schloss Krickenbeck.

This particular Buitenplaats is located in a natural reserve area and an artificial lake surrounds it. A long road with row of trees on both sides connects the gate to the actual Buitenplaats building. Surprisingly, she finds a cube shaped installment that narrows her view to the road. The installment is made out of wood, which compliments the surrounding old trees. Here, she could focus on the long road that eventually took her to an architectural monument.

The building and its history amaze her. The path takes her back to the long road again, but this time, she felt unhurried and calm. The garden, the lake and the beauty of architecture filled her with joy. The first part of her adventure began to look like a motivational path. She was happy to continue and explore the landscape even further.

About two kilometers of further walking, she found herself to walk into the forest. She discovered more elements such as the one she saw at the gate of the villa. The cubic shape of this object reminded her of the previous one, as the materials were exactly the same.

This element gave her a new perception view, since there were five of those installments that started a larger gap within but it become narrower by the last one. She walked through all the installation and involved herself with the intentions of those objects.

By the end of the forest path, the installation was a wooden wall shaped element that gave a frightening feeling. The element is placed exactly at the border of the Netherlands and Germany and it reminds people of how isolated people were, in the past. She continued her journey by walking along the border, in the middle of forest. This part of the walking was longer while it has a very straight path. The path provided her enough time to meditate about the object that she viewed in connections with life.

The straight line ends next to a big agricultural field and that made her relieved and mad her feel comfortable to go to the next stage. All of these landscape changes and environmental settings made her receptive to the surrounding.

“I was happily walking and while exploring the path, I thought I found myself getting off the road,” she continues: “Even if I was hesitating about the way, I still went on the road and after a short while, I was surprised and assured by the view of the familiar installation.” She looked inside the element and she could view the water tower. The water tower of Tegelen was the end point of the day.

Astrid was looking forward to get there, so she walked quicker. While getting closer to her destination, she felt disoriented by a modern bridge over a large highway. She couldn’t see the highway even at the viewpoint of the installation. As soon as she passed the bridge she found out that the water tower seems bigger than she could imagine. However, she was intrigued by the symmetry of that old building.

By the time she arrived at the gate, her daughter was already there to welcome her.

They took a tour in the building as well as the small garden around. She could see that people were enjoying and getting amused by the weather and the place. Other people were being inspired by the renovation
and the unique coffee lounge placed in the water tank. Astrid and the daughter spent one night in the hostel inside of the water tower and they got the opportunity to go on the top floor (view point) and see the panorama. Astrid writes in her diary: “Sharing this experience with my daughter made this journey even more memorable.”

**Day 2**

The next day, she continued her walking with tons of memories from her last productive day. She arrived at the village of Tegelen and once again, she learned she has to be careful of driving cars and bicycles. Astrid spotted an old gate along the way; she went in to see this historical architecture and she was fascinated by the amazing view of the Buitenplaats. After drinking a quick coffee at the restaurant of that Buitenplaats, she went to visit the ceramic museums, which is located right around the corner. She did feel calm and good when she crossed the old gate of the Buitenplaats again. Nonetheless, she felt a bit uncomfortable since she had to cross a highway to go to the next destination. Furthermore, Astrid felt receptive because of the surrounding. This area is a mix of forest, agricultural field and some farms. She looked around more carefully then usual. She entered into the forest on the border-line and obviously she felt serene and harmonious to be able to walk there. The natural ground made it easier to walk and feel the earth.

At this point, the walking track wasn’t really visible but she could see a bunker at the Dutch border. While she was passing the World War II bunker, she notices another installation. To view the landscape, she went into the wooden shape object and she was absorbed by the attractiveness of the landscape immediately. Following the path, she had time to reflect about her life and the life of those who had to use such bunkers.

Next stop was at the military area. This area connects Germany and the Netherlands together in a large field. The old looking fences still exist at the park and she felt intrigued to know what was the history of the place. She took a glimpse of a watchtower that was hidden between long trees. There was also an art installation there. The astounding characteristic of this object was a mirror that was reflecting the watchtower in reverse. She showed a lot of interest in the environment and at the end; she found some written information about the area. She learned that this park was the biggest bomb reservoir in Europe. The history and the surrounding give her a feeling of involvement and fascination.

At one point she noticed a small opening of these hill and here she saw another installation! She moved forwarded by her curiosity and she discovered a rest area. It was an old building that was used during the Second World War. Now, this location is renovated into sitting places around a fireplace, toilets facilities and a small kitchen.

The atmosphere was creating an amazing rest point. The chairs were made out of bombs and the fireplace was recalling the idea of military area in contraposition to the wood floor that was more soft and relaxing. She took some quite time to look at the fire and the place. When she stared to walk again she felted rested, the stop helped her became more energetic and ready to finish the trip.

She went out of the natural reserve and into a forest area. Back in her head, she was reviewing all the experiences of these two days. She was pleased and at the same time contemplative. The forest of was giving her time and space to meditate in a lonely way, like the one she hasn’t had for a very long time. Everything was coming back to her mind, the trip, the experiences, the family issues, the dreams and the future. When the forest ended, a big park started to shape in front of her. She was feeling serene. But on the other hand, the city was close and her feeling of carefulness was getting stronger.

She found herself in front of the small station in Swalmen. It was a unique experience. While traveling back by the train, she was still reflecting of the meaning of the installations along the path. Suddenly she writes: “Perception and framing of the landscape!! That’s the meaning!”